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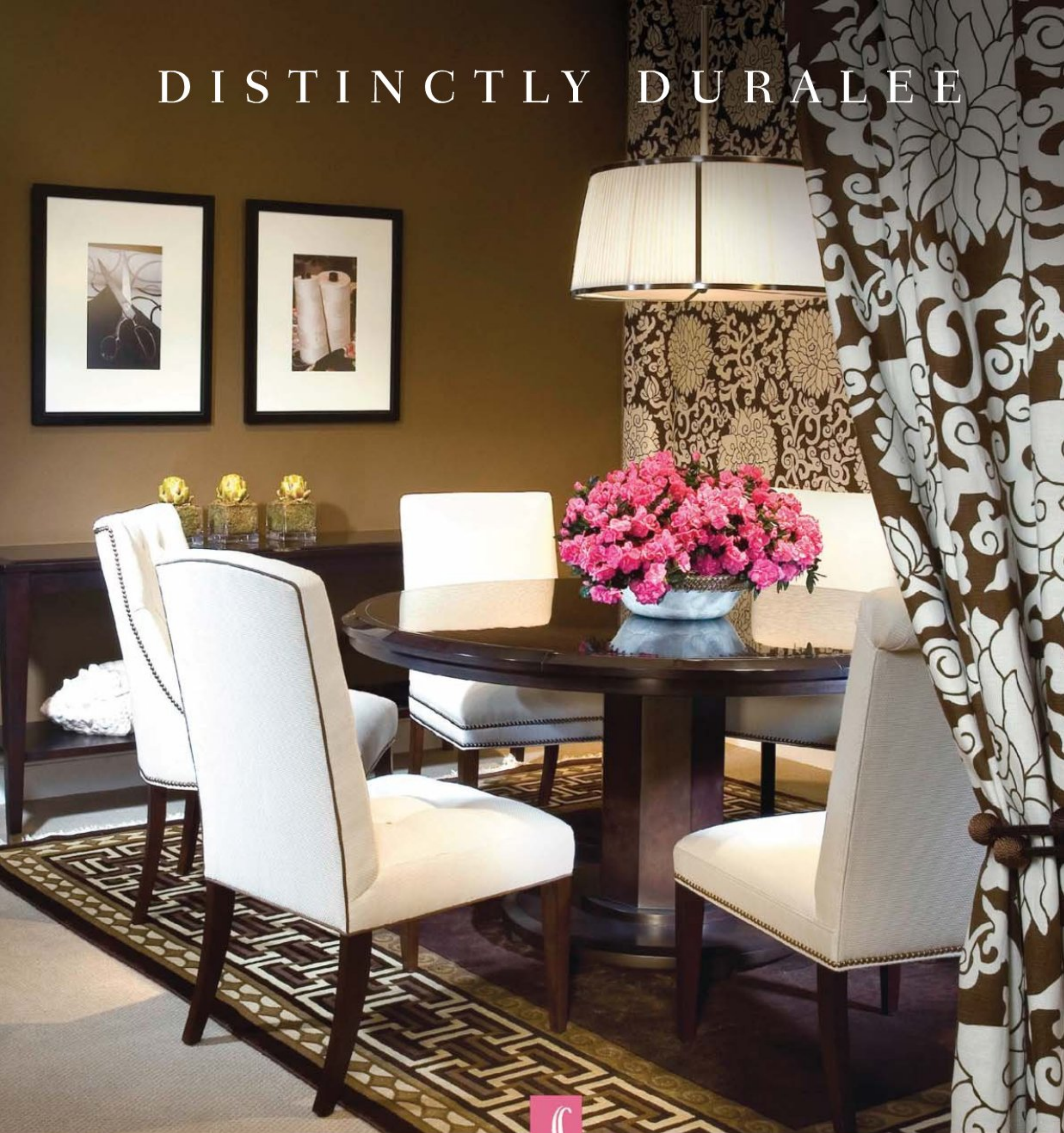
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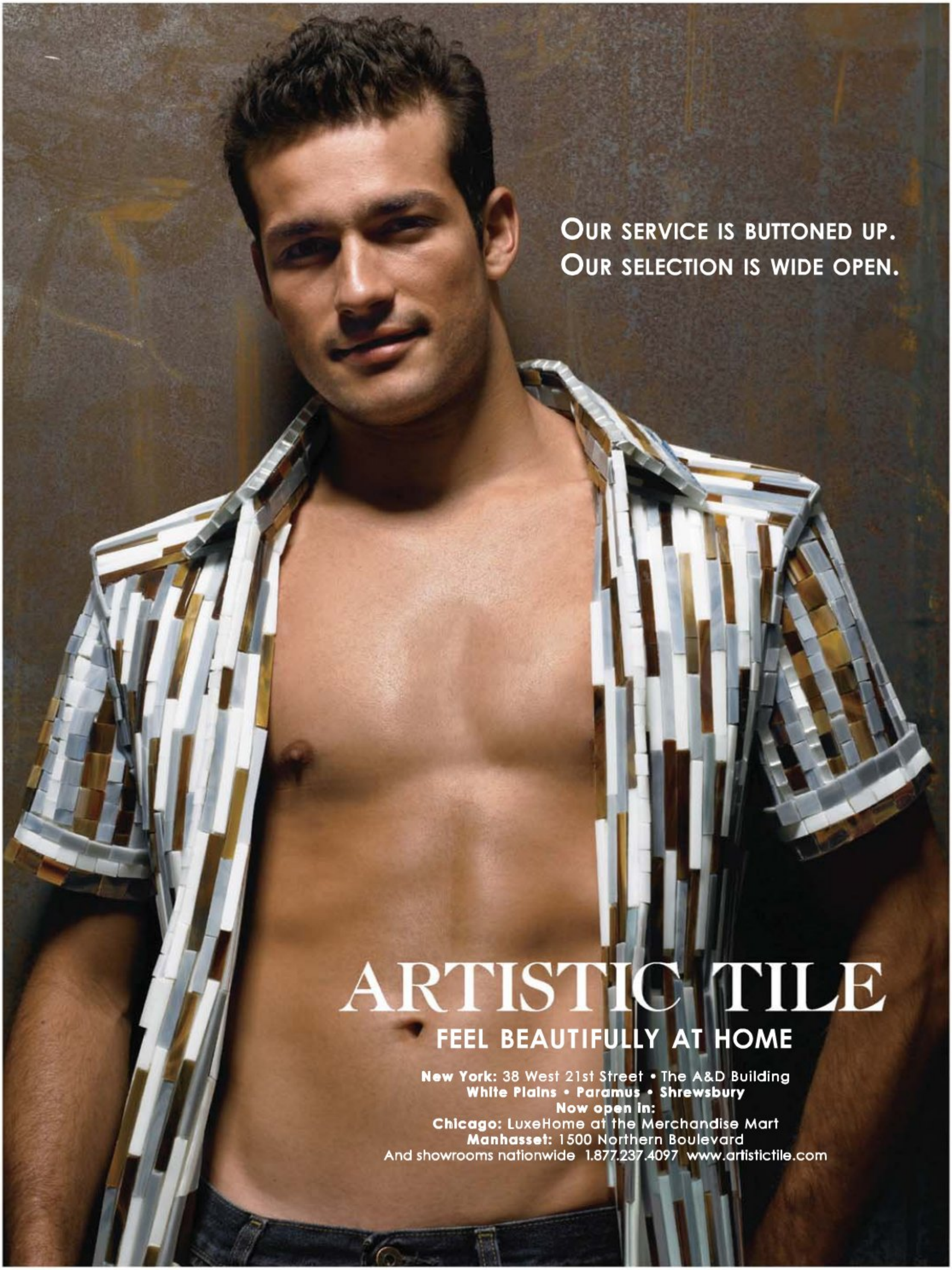
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Great architecture inspires great interior design. In this issue, we offer our "short list" of 50 NAMES YOU NEED TO KNOW—firms (including Gluckman Mayner Architects) that set high standards for themselves and, by example, others *(p. 69)*.

EDITOR'S SPACE

NEW YORK HAS DESIGNERS. And then we have "designers' designers"—the thoroughly original thinkers whose work is respected by those who know the real thing when they see it. By remaining true to their vision, these pros have developed innovative architecture, landscapes, and interiors that not only stand the test of time, but evolve with it.

John Saladino, our Icon in this issue, earned an international reputation for his signature mix of contemporary and neoclassical elements. Blending old and new, he continues to create comfortable, one-of-a-kind living environments that are rooted in history. Completely different, yet just as exciting, is the work of William Diamond and Anthony Baratta, partners in the firm Diamond Baratta. Geniuses at using pattern and color (including a series of statement-making blue interiors, like the one in this issue), they know how to evoke the "Wow!" effect. Then we visit Pierre Frey, of the French luxury design house, Pierre Frey, who continues his family's decades-long dedication to finding beauty in details. And we spend a reflective moment with ABC Home's Paulette Cole, whose dedication to "giving back" has redefined the way we view retail.

We could go on—and we do, in the pages that follow. Let them inspire you.

Jason Kontos



← Vladimir Kagan has thrown the design world curves for more than 50 years. RALPH PUCCI looks back on the designer's "lost masterpieces" in a new collection. *(p. 100)*.


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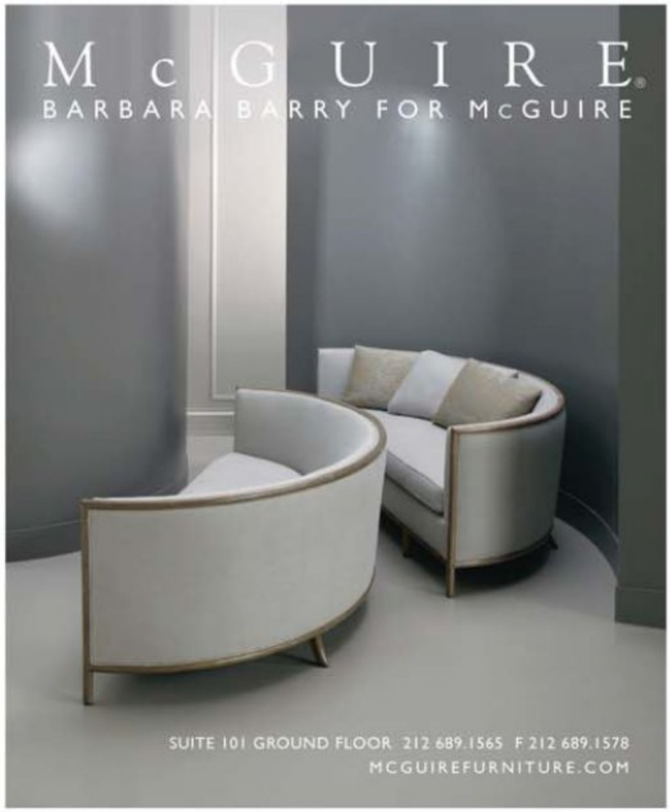


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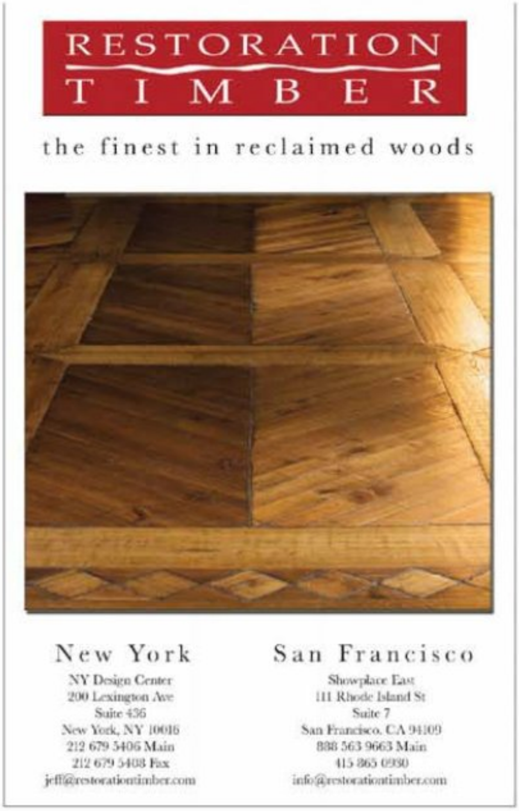
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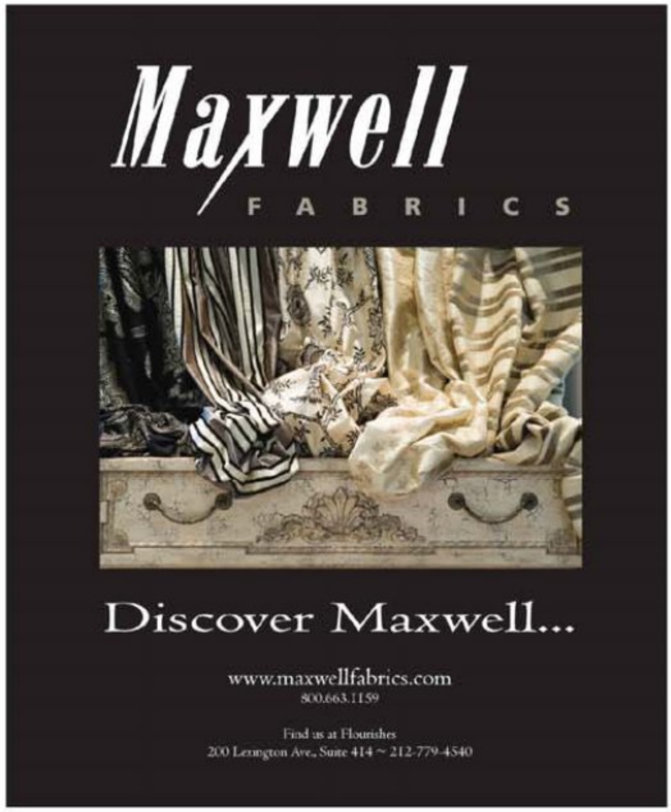
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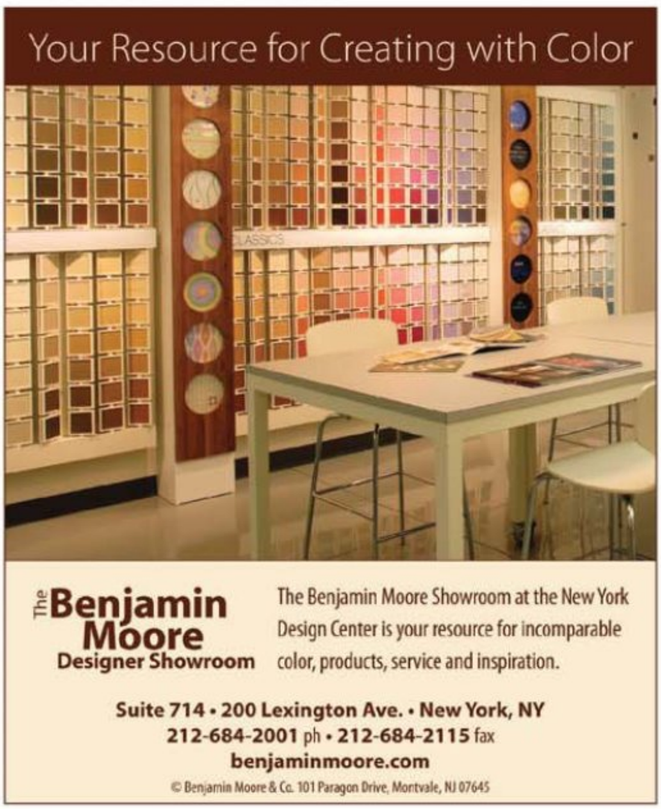
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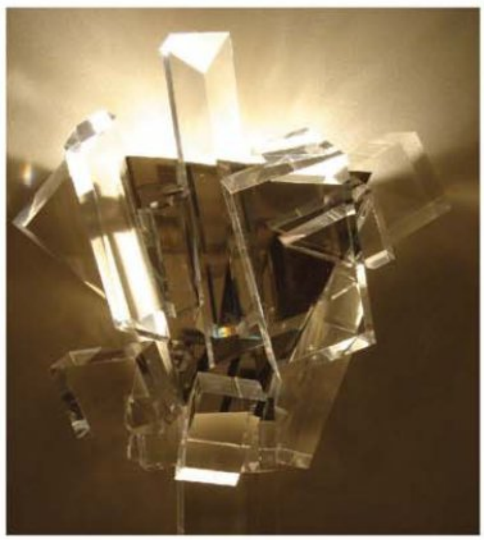
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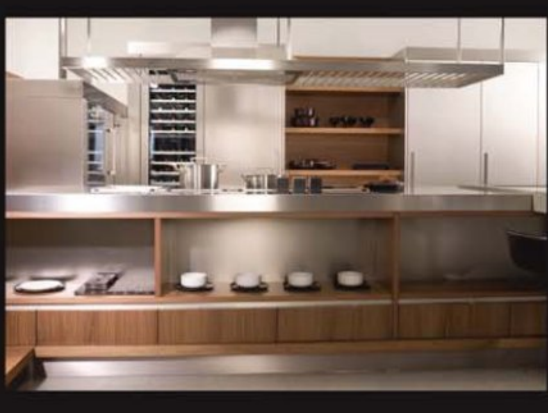
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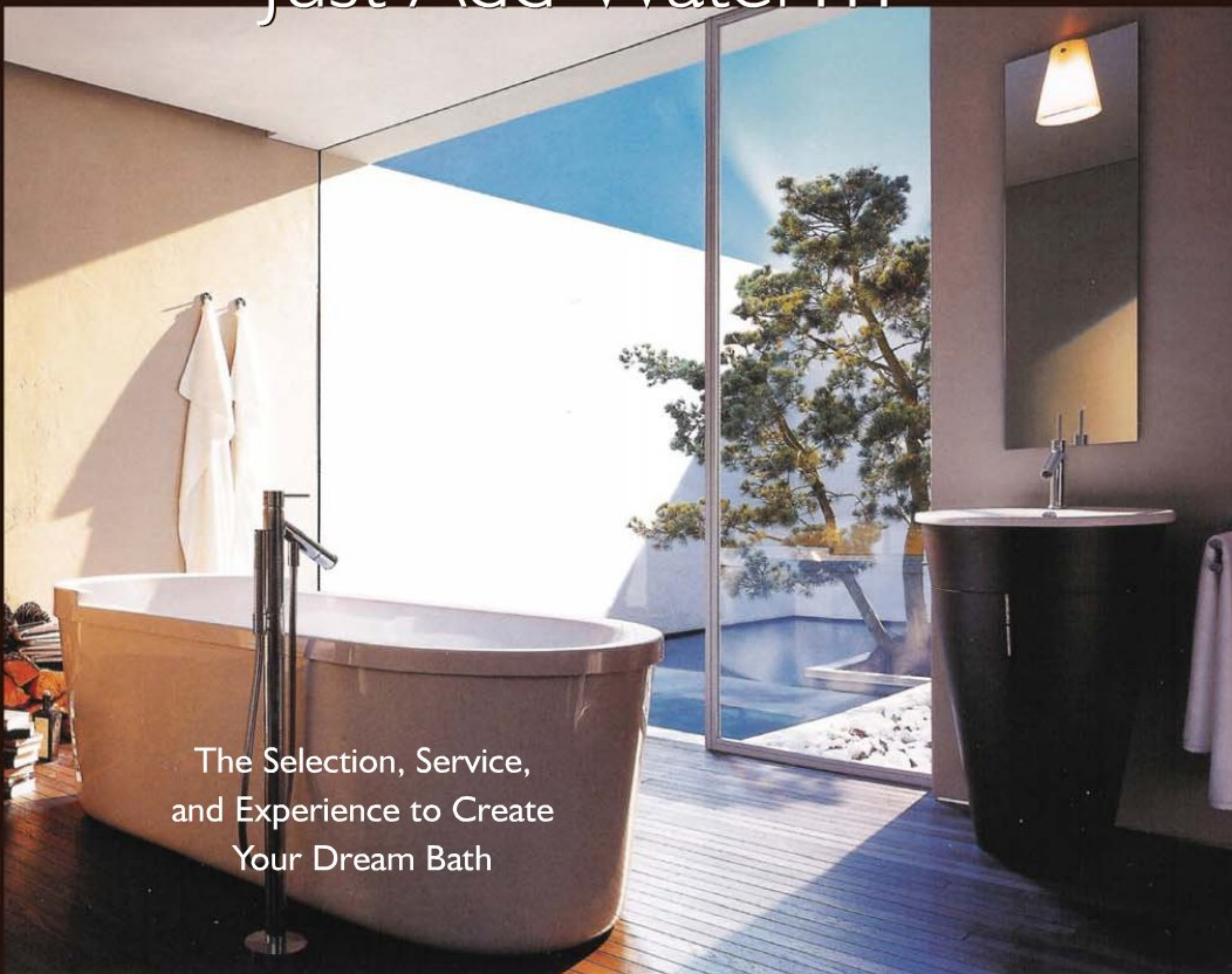
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Miele	100
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Minka Great Outdoors	512
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Mirak, Inc.	1502
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STATEMENTS



SIDE OF GLAM

Atelier's 8-foot-long, lacquered sideboard (designed by M. Lipparini) is both functional and eye-catching. ***atelier-nyc.com***



MODERN REDUX

Carl Hansen reissued Hans Wegner's iconic three-legged Shell Chair in 20 updated versions, including new wood-frame colors and patterned upholstery fabrics by legends Charles and Ray Eames, Hella Jongerius, and others. ***suiteny.com***



METALLICA

The Platinum Links decorative pillows from the Hotel Collection feature an alluring cotton-blend fabric with detailed embroidery and metal accents. ***macys.com***

CONTINUED



SENSORY DELIGHT

Juju, part of the Sushi Seating series designed by Edward van Vliet for Moroso, combines colors, patterns, and textures harmoniously. (3"H) ***moroso.it***

EASTERN BENT

From the Ottoman collection (clockwise from top): Ottoman Shield; Turkish Square; Block Print. ***classicrug.com***







RIPPLE EFFECT

The Bubble dining table (29.75"H) features an Acacia base and a solid Satinwood top with a natural oil finish. ***tuckerrobbins.com***

MIRROR, MIRROR **Christopher Guy's circular mirror frame (47"D) was crafted from solid hardwood by master carvers and finished in gold, recalling the ancient Egyptians' legendary jewelry.** ***bmooredesign.com.***

~ *See Resources.*









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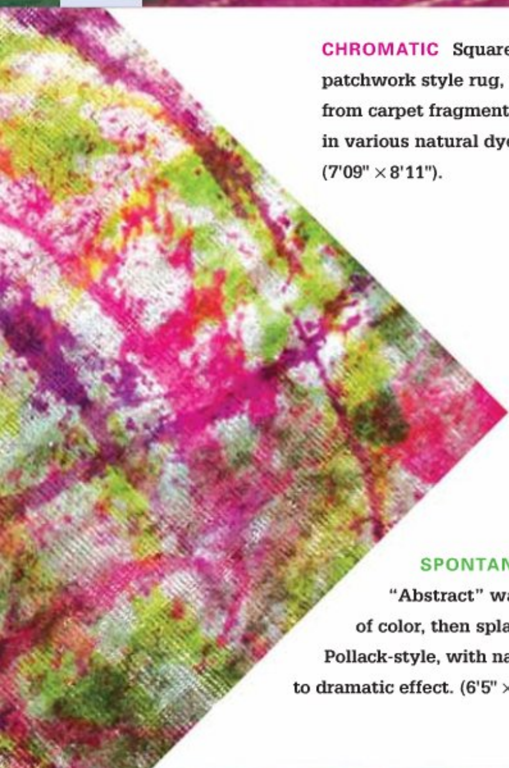
MATERIALS

natural dyes exotic rugs

Color defines artfully rehabbed textiles from ABC Home



NEON OVERDYE
This handwoven Turkish Kayseri "Kelly" Rug was neutralized to remove its original color, then boldly overdyed with natural green dyes. (5'7" × 10'6")



CHROMATIC Square Dance, a patchwork style rug, was formed from carpet fragments overdyed in various natural dyes. (7'09" × 8'11").

SPONTANEOUS
"Abstract" was stripped of color, then splattered, Pollack-style, with natural dye to dramatic effect. (6'5" × 9'1")





ELECTRIC
Electra, a vintage Turkish rug with thick wool pile, absorbed natural dyes to capture its neon pink hue. (3'4" × 5'7")

NATURAL PHENOMENON
Aurora Borealis (above), a handwoven Turkish Sivas, was overdyed to mimic the northern lights. (7'2" × 9'10")



TRANSLUCENT Oceana, a transformed vintage Turkish rug, is overdyed with a natural blue dye to evoke waves of color. (6'7' × 9'3"). *abchome.com*

~ *See Resources.*


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fluid objects

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IN THE LOOP Thin slices of steel make up the base of this wave-like, powder-coated Loop Table. (57"W x 16"H). ***inmod.com***

SCULPTURAL SWIRL Designed by Steven Blaess and made by Alessi, the Marli Wire Basket is formed of 11 strands of stainless-steel wire, soldered from a single point. (15"W x 11"D). ***momastore.org***





SHAPELY SEAT Verner Panton's cantilevered chair molds plastic into a body-following form. Gloss lacquered surface finish. ***conranusa.com***

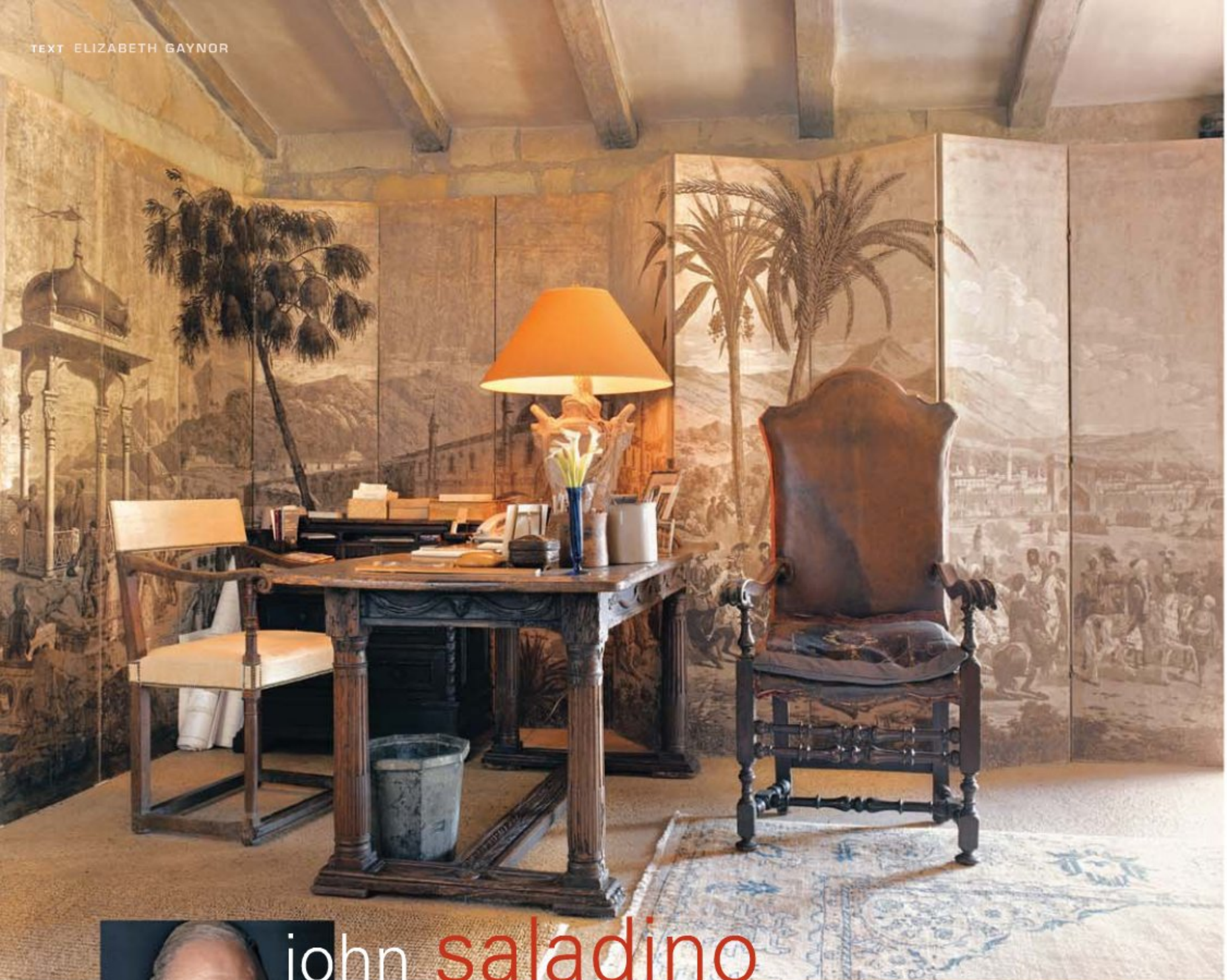
RECALLING ARP Finnish architect and designer Alvar Aalto introduced his handblown glass Aalto Vase at the Paris Exhibition in 1937. Various colors are available. ***scandinaviangrace.com***



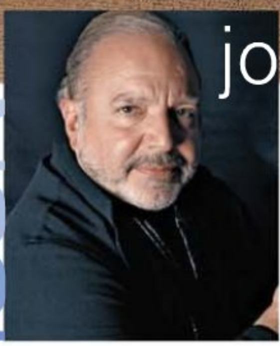
SCANDINAVIAN GRACE PHOTOGRAPH BY JAZMIN FRANCIS

See Resources.

TEXT ELIZABETH GAYNOR



ICON



john saladino

The designer turns spaces into still lifes, one element at a time

"I AM A CLASSICIST WHO WAS TRAINED AS A MINIMALIST," SAYS JOHN SALADINO. That explains the underpinnings of an approach that has served the designer well for about four decades. Back in the late 1960s, his Yale MFA was tempered by practical experience in Italy, where he worked under architect Piero Sartogo. A few years later, at age 29, Saladino opened his own interior design office in New York: "I was terrified. I had one client."

Today, The Saladino Group employs 25 people—including four staff architects—and does residential, landscape, and corporate design as well as creating a wholesale line of furniture and lighting. But Saladino himself remains best known as a master of integrating classical elements with modern, handling the whole in a contemporary way—referencing both his formative years in Rome and his love of painting. His interiors are wonderfully textured thanks to the nuanced tension between old and new, rare and humble, solid and void. Through Saladino's eyes, a room is a walk-in still life.

"The spaces in between objects are critical. What you leave out is just as important as what you put in," he states. "I never stop editing. I practically do it in my sleep." ~ *See Resources.*



functional forms
Top: Classical wallpaper serves as backdrop for Spanish and Italian antiques; a former feedbag became desk-chair upholstery. Above: A media room mixes antiques with the designer's modern line. Right: Saladino sconces.



ALL PHOTOGRAPHS COURTESY OF JOHN SALADINO.









CHIC SPACES: THE GREAT GRANGE

No one assembles fine antiques and contemporary art in quite the manner of Jacques Grange, the French designer renowned for conjuring spaces that mix old and new to create something elegant, exciting, and completely original. The designer's masterworks are on view in *Jacques Grange: Interiors*, by Pierre Passebon, new this fall from Flammarion Press. Those to whom armchair travel proves insuffícent can indulge firsthand in Grange's latest New York commission: the transformation of The Mark Hotel from stodgy uptown landmark to chic 21st century destination, with art and furnishings by Ron Arad, Vladimir Kagan, Eric Schmitt, and others. ***themarkhotel.com; rizzoliusa.com***

CLIQUE

people to know, places to go, things to see



CAST IN STONE

Neoclassical form presents a modern silhouette in a new collection of cast-stone urns and garden ornaments from Robert A.M. Stern Design and Haddonstone. See Resources for dealers.

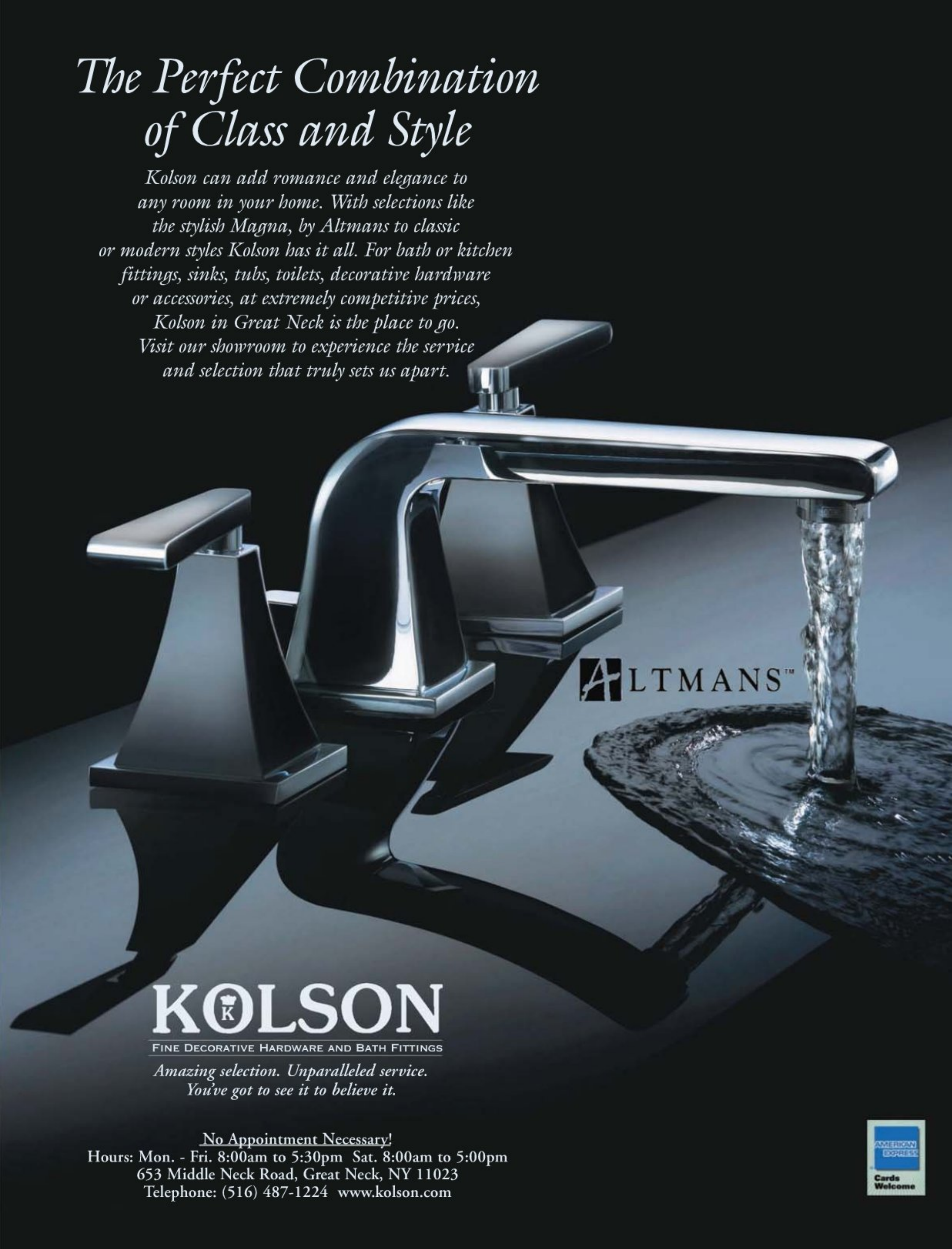


SPACES TO BE: SAVE THE DATE!

The Kips Bay Fall House Tours, sponsored by *New York Spaces* and the Architects & Designers Building, will take place on Tuesday, October 20, from 10 a.m. to 4 p.m. All proceeds benefit the Kips Bay Boys & Girls Club. Call 718.893.8600 x245 to purchase tickets and reserve your space on the tour. ***nyspacesmagazine.com; adbuilding.com; kipsbay.org***

TOP PHOTO BY MARIANNE HAAS, FROM *JACQUES GRANGE: INTERIORS* BY PIERRE PASSEBON (PARIS: FLAMMARION, 2009). ILLUSTRATION OF JACQUES GRANGE'S RESTORATION OF THE MARK HOTEL COURTESY OF ARTIST JEAN-PHILIPPE DELHOMME.

~ See Resources.


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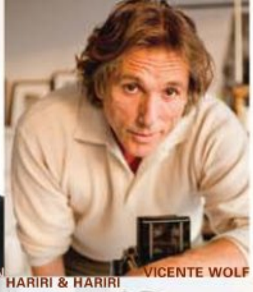







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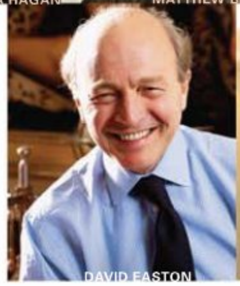

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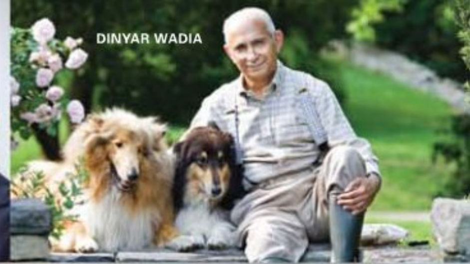
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PHOTOGRAPHY: PETER MARGONELLI.



FULL EXPOSURE

In SoHo, Heiberg Cummings Design creates a fitting framework for a world-class photography collection

INTERIOR DESIGN HEIBERG CUMMINGS DESIGN
PRODUCED BY ELIZABETH SVERBEYEFF BYRON
TEXT MARJORIE E. GAGE
PHOTOGRAPHY PETER MARGONELLI



PRIVATE reflection

Opposite: A narrow space behind an elevator shaft serves as a private office and gallery. This page: A Mapplethorpe photograph is reflected in the lacquer surface of the dining room's Christian Liaigre dining table. Holly Hunt chandelier; lacquered sideboard by Jeup Furniture.



ROSS BLECKNER PAINTING COURTESY OF MARY BOONE GALLERY, NYC



PEACEFUL center

The lines of a work by New York native Ross Bleckner are echoed in the rhythmic folds of the windows' floor-to-ceiling curtains, made of sheer woven wool. A Tibetan wool carpet anchors the 12-foot trestle table, surrounded by a combination of linen and leather chairs from HCD3.



ORIGINAL works

This page: Robert Mapplethorpe's red tulip injects a torch of color into the monochromatic kitchen, where a subway tile wall and weathered wood column recall the loft's industrial roots. Opposite page: Art advisor Turid Meeker assisted the owner in assembling and hanging the loft's "collage walls" of fine art photography, which display works by Mapplethorpe, Peter Lindbergh, Bruce Weber, Herb Ritts (inset image), Horst, and others.




KOONS







LIVING with art

Custom sofas upholstered in leather and textured linen assemble around a gas fireplace surrounded by a slate hearth and a built-in bench made from salvaged wood, a favorite spot of both family and guests. Sheer shades filter sunlight at the windows. Silver accents appear in industrial-style lighting and in a trio of round Balzac vases from Armani/Casa.



THE LOFT'S LOCATION—IN A CLASSIC 19TH-CENTURY INDUSTRIAL building in the heart of SoHo—was exactly right for a contemporary art collector's Manhattan home. But its 4,500-square-foot interior, with cut-up kitchen, faux-painted Sheetrock walls, and open-to-the-world bathroom, was configured all wrong.

"The client wanted a space that said 'New York,' and the bones of this place did that," explains Bernt Heiberg, of the Chelsea design firm Heiberg Cummings. "But we had to gut the place to expose them. And then we started over."

With its original oak-plank floors, brick walls, and 13-foot-ceilings fully revealed, Heiberg and design partner William Cummings reinvented the loft as a 3-bedroom, 3.5 bath family home. Its massive wooden columns work together with a new floor-to-ceiling, metal-and-glass partition wall to define spaces without blocking the sunlight that flows in through three walls of oversize windows and an interior courtyard.

Painted white, the walls create a clean backdrop for luxurious, monochromatic furnishings that defer attention to the client's photography collection—a portfolio of rare and iconic images assembled with the help of art advisor Turid Meeker. "Robert Mapplethorpe, Herb Ritts, Helmut Newton, Horst, Bruce Weber, and Peter Lindbergh give the loft the look of a gallery," says Heiberg, "but it is a comfortable home." ~ *See Resources.*

INTERIOR DESIGN **DAVID EASTON INTERIORS** TEXT **HARRY SAWYERS** PHOTOGRAPHY **DURSTON SAYLOR**



Mirror IMAGE

Symmetry and order are the hallmarks of interiors designed by David Easton. Here, twin French doors and gilded sconces bookend an ivory inlaid mirror; Louis XVI seating balances classical style with contemporary comfort.



On the Upper East Side, David Easton makes the classics look modern—and vice-versa

IN BALANCE

Open DOOR

A dining room set off from the living room by a transparent partition (far right) maintains the spatial openness of one-room living. The airy style tones down the formality of the room's furnishings, including a mahogany and marble sideboard, a gilded Italianate chandelier, and a table shimmering with a high-gloss French polish finish.





Cozy with AN EDGE

Dark paneling, built-in bookshelves, and a recessed sofa add intimacy to the library. An industrial Easton-designed coffee table, sinuous 20th-century leather chairs, and quirky glass floor lamps update the traditional space. Other modern touches, like ductwork blended into crown molding, are subtle.

DAVID EASTON'S INTOLERANCE FOR ASYMMETRY STEMS FROM HIS DEVOTION TO classical design, which demands that spaces have "a sense of order and a logical pattern." This explains why, on arriving at this apartment off Park Avenue, the master designer discovered an interior that was "imbalanced" and "difficult." His compulsion to correct the visual discordance proved to be good news for the home's owners, a couple who planned to use the Upper East Side apartment as their Manhattan pied-à-terre.

Easton approached the space from a well-balanced point of view. Take the two sets of French doors flanking the mantel in the front living room: One pair opens onto a lush vista; the other is a mirrored façade that opens onto nothing: Easton added it simply to balance out the arrangement and to attain the "axial symmetry" he craves.

Elsewhere, Easton kept walls simple, colors light, and furniture "peaceful and safe." Combined with the orderly visual balance, the soft, traditional décor produces the sense of comfort Easton feels should be a part of every home. Tufted upholstery and exquisitely textured linens and pillows grace an abundance of neoclassical Louis XVI chairs and tables given an English edge





Comfortable with TRADITION

Opposite page: In the guest bedroom, an iron canopy and low tufted sofa promote a sense of security, while the vertical stripe wallcovering visually raises a ceiling that once seemed too low. A gilded mirror of uncertain origins ("probably Italian," says Easton) anchors a symmetrically arranged wall. This page: The master bedroom is defined by clean, light colors; the occasional needlepoint pillow accents a Louis XVI chair with a dash of boldness.

with additional springs and cushions wedged between seat cushion and furniture frame. Likening the detail to a hand-stitched lapel, Easton notes that such details are "not happening today in furniture—it's just not there."

In this attractive prewar building, with two men at the door, Easton countered the impulse to take nostalgia too far by opening up the chopped-up space to produce the clear, uncluttered flow. A transparent screen divides the dining and living rooms, and the kitchen was so close to the dining room and pantry, he says, "it just made sense to connect it all."

Modern touches elsewhere include updated upholstery for the tailored Louis XVI collection ("there is not a piece of chintz in the place," Easton observes) and the installation of an unsentimental mantel that Easton describes as "not too gushy." Attracted to the refinement of classical elements, Easton is cautious about dwelling in the past. His solution is to combine old and new to create a "classical apartment made modern in its simplicity." It's a balancing act the designer pulls off well. ~ *See Resources.*



KAGAN CURVES

Ralph Pucci International reissues a collection of "lost masterpieces" designed by Vladimir Kagan

TEXT MARJORIE E. GAGE
PHOTOGRAPHY ANTOINE BOOTZ



they once were "lost"
Faithfully reproduced from mid-century originals, Vladimir Kagan's "Lost Masterpieces" collection for Ralph Pucci includes (clockwise from top) the designer's splayed-leg Venetian Sofa; the Swivel Chair; and the Lotus Chair.

"VLADIMIR KAGAN HAS BECOME SO WELL KNOWN FOR HIS SERPENTINE sofa that I sometimes think people believe it's the only piece of furniture he ever designed," says Ralph Pucci, only half in jest. "It's a beautiful, innovative, comfortable design,and rightfully famous, but he has made so much more—and the time has come to show it."

Walking through Kagan's warehouse last year, Pucci was struck by the diversity of the designer's body of work: Not just the sinuous sofas introduced in the 1950s (which have been produced, reproduced, and copied for 50 years), but a wide vocabulary of organically shaped Plexiglas-base desks, curvaceous chenille chaises, and gravity-defying pedestal tables. Pucci, whose Flatiron



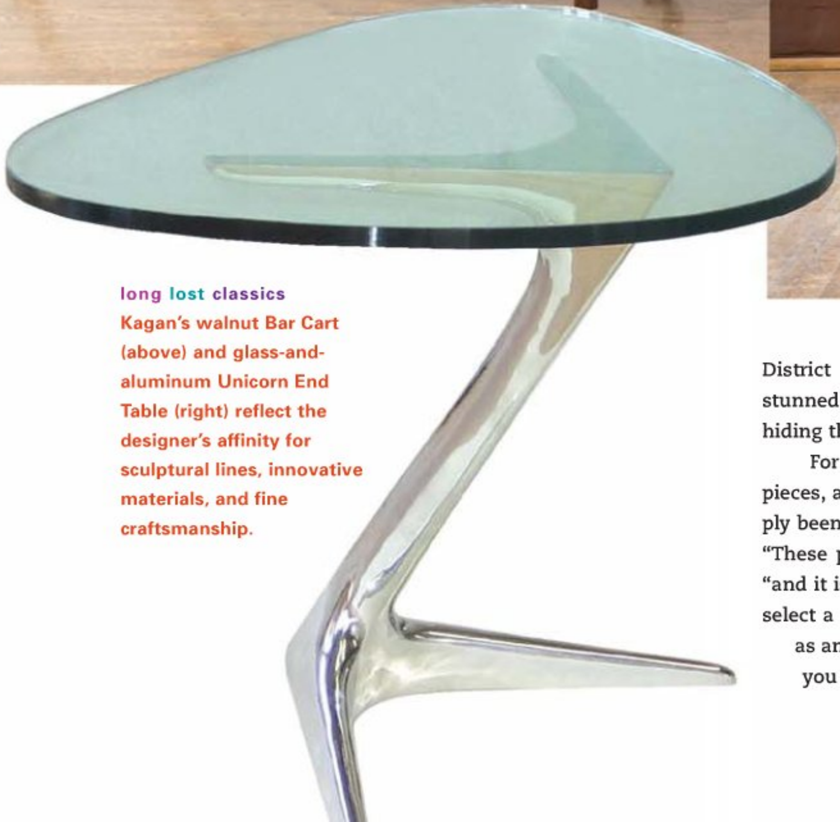
LUCITE CHAIR PHOTOGRAPH COURTESY OF RALPH PUCCI INTERNATIONAL.



free-form meets function
This photograph: Vladimir Kagan's boomerang-shaped Wing Desk has returned. Here, the piece—crafted of walnut with a Plexiglas base—is paired with the chenille-upholstered Lotus Chair. Below: Kagan's Contour Chaise stretches out under a mural by Cuban-born illustrator Ruben Toledo, which incorporates pieces from the collection.







long lost classics
Kagan's walnut Bar Cart (above) and glass-and-aluminum Unicorn End Table (right) reflect the designer's affinity for sculptural lines, innovative materials, and fine craftsmanship.

District furniture showroom has carried Kagan's work for years, was stunned. "I turned to Vladimir that day and asked him, 'Why have you been hiding these?'" says Pucci. "It was a collection of lost masterpieces."

For Kagan—one of the 20th-century's most prolific designers—the pieces, although out of production for years, were far from "lost": He'd simply been too busy creating new designs to dust off pieces from the archives. "These pieces, like all of Vladimir's work, are like sculptures," says Pucci, "and it is time they saw the light of day once again." Given the go-ahead to select a group of pieces for re-introduction, Pucci approached the collection as an art curator readying for a retrospective. "You find with Kagan, when you look back, you are also looking forward," he says. ~ *See Resources.*

INTERIOR DESIGN JOHN SALADINO, SALADINO GROUP

SENIOR DESIGNER/PROJECT MANAGER IVAN CHATMAN, SALADINO GROUP

TEXT ELIZABETH GAYNOR

PHOTOGRAPHY PETER MARGONELLI



space in time

When John Saladino updates a mid-century Manhattan apartment, things take a classical turn



keeping it current

In the main seating area of a New York apartment, interior designer John Saladino sparks a conversation between the modern and the classic: His high-back Trunk and skirted Villa chairs join his Summer sofa and a pair of honed marble Three-Legged Tables of his own design. The well-worn rug inspired the palette.



artful layers

This page: Beneath a Chinoiserie mirror, a concave-shaped Rococo English console stripped of its finish straddles a Chinese lacquer chest. Opposite: Neoclassical wallpaper panels back up a mahogany Empire table, where a collection of alabaster ware is displayed on an artfully draped paisley throw until it's time to dine.





relaxed *refinement*

Draped chains (this photo) and grommeted quilted fabric (right) curtain two walls. Below: Gauzy silk softens a modern console in the foyer.





"IT'S A CONSTANT CHECKMATING, AS IF I'M PLAYING CHESS IN THREE dimensions," says interior designer John Saladino of the juxtapositions he employs (and enjoys) in executing his signature interiors. The apartment here, a typical two-bedroom in a luxury white-brick 1960s high-rise, was opened up so it could be reimagined as a contemporary living environment defined less by convention and more by wall treatments that act as foils for unexpected pairings of furnishings.

The clients requested a warm habitat for their Manhattan pied-à-terre. Saladino complied with warm color and classic architectural elements: He used their nicely worn carpet, faded to an appealing shade of tomato bisque, to develop a palette for the living, dining, and entry areas that open onto each other. Cocoa walls softened with a "veil" of draped chain create a bit of mystery in a diminutive foyer distinguished by an 18th-century Ionic column. In the latte-toned main living area, standard eight-foot ceilings and limited window surface begged deft sleights of hand: The designer pushes the envelope with lighting techniques and by exaggerating the room's verticality.

A series of floor-to-ceiling silk panels is hung on tracks along the window walls, behind the seating. The panels are backlit either by natural or soft incandescent light, depending on time of day, to create the illusion of continuing space. A "modern tapestry" of velvet and leather on another wall zones one end of the room for a long table with pull-up chairs. Suspended from a



changing *with the times*

Repurposed as a den, a spare bedroom better suits the owners' needs. Built-in bookshelves and Roman drawings, grouped as an ensemble, create vertical interest behind a custom daybed with Saladino's signature "cowboy roll" topper. The Chilean leather chair is vintage.



steel rod via lacing, the fabric hanging also serves to quiet the spot—both figuratively and literally.

Two tables are, in fact, worked into the open plan—accessorized in ways so that neither shouts "dining"—to make it possible to take meals for two or in greater numbers, but not sequestered in dedicated rooms of limited size and service. In the cool blue master bedroom, a high upholstered screen visually stretches one wall, suggesting comfort. It is an elegant solution that precludes the need for a separate headboard. The second bedroom, converted to a smart, tailored den, serves as sitting room suited to the occasional overnight guest.

Like a fine couturier, Saladino takes pride in his role of dressing a home to take full advantage of its best features while playing down the less desirable or functional features. "My approach is to create a reality that is better than the one I've been given," he says. ~ *See Resources.*



cool, calm classic

Affixed to the master bedroom wall, a platinum-blue upholstered screen provides a plush backdrop. Paired with an ottoman, the Trunk chair appears here in a nubby/smooth combination.

TAKING THE PLUNGE

William Diamond and Anthony Baratta bring oceanic cool to a Chelsea duplex



INTERIOR DESIGN **DIAMOND BARATTA DESIGN**

TEXT **SALLIE BRADY**

PRODUCED BY **BETSY MARX**

PHOTOGRAPHY **PETER MARGONELLI**



VARIATIONS ON A THEME

Opposite: The living room's aquatic palette plays out in chenille from the Diamond Baratta for Lee Jofa Collection and in a wool-and-silk rug by Stark. This page: Above the custom dining table and chairs, a Lindsey Adelman chandelier echoes Ray Charles White's "Bubbles."



SHAPELY
ORGANICS

This page: Custom tables and club chairs create two distinct seating areas in the 50-foot-long living room. Inset: Diamond Baratta's reversible Samba fabric from Lee Jofa injects pattern into the den.



WILLIAM DIAMOND AND ANTHONY BARATTA'S CLIENT SO LOVED THE SEA THAT SHE wanted a wall of fish tanks in her new 4,000-square-foot duplex. It didn't happen. "As long as I have known Bill," says Baratta of his New York design partner of 29 years, "the last thing that I see him installing is a huge aquarium." But by the time Diamond Baratta Design had finished redefining the Australian client's new penthouse, located in a converted 19th-century millinery on Sixth Avenue, her family felt right at home in a space eight shades deep in seafoam, aqua, turquoise, blue sky, and mid-ocean—all without an angelfish or piranha in sight.

"The color evolves *slooooowly* from the lightest

WHITE CAPS

The designers gutted the apartment's specified kitchen and replaced it with Simply Elegant cabinets fitted with frosted Bendheim glass; CaesarStone countertops; and a backsplash of reverse-painted glass, in robin's egg blue. Stools and tray by Design Within Reach.

to the deepest, just like the sea," says Diamond. Wall colors, fabrics from the designers' new line for Lee Jofa, custom rugs from Stark, and photographic art glass for interior doors and windows create the effect of an impossibly chic Atlantis.

If the velvet sofas and Deco club chairs have the flow of ocean waves, and Macassar ebony or terrazzo coffee tables recall jellyfish, it's because the homeowner insisted on organic shapes. The designers (the subject of *All-American,* new this fall from Pointed Leaf Press), kept the mandate in mind when they wrestled with the challenge of the builder's dark kitchen, which had a low, soffited ceiling that contrasted with the height of the dining room. "It drove us crazy," says Diamond. So they remodeled the kitchen and continued a drop ceiling into the dining room, where a Macassar and aqua lacquer table surrounded by Jetsonlike leather chairs echoes "a Morris Lapidus-style racetrack." ~ *See Resources.*



TRUE TRANQUILITY

Anthony Baratta looked to 1940s beds with built-in night tables to expand usable floorspace in the master bedroom. He designed his version of Macassar ebony padded with gauffrage velvet; the baby-blue, powder-coated lamps are by David Weeks for Ralph Pucci. A porthole of art glass links bedroom and bath.









DISTINCTLY MODERN

Clockwise from top left: Reverse-painted glass lines the master bath walls. A white-lacquered console from San Francisco's Therien & Co. and a Slim Aarons photograph define the apartment entrance. The master suite's sitting room pairs a playful custom rug with seriously sensuous sofas of gauffrage velvet. Glass table from ABC Home. Detail: Art glass made by Weil Studio.

MANOR MODERN

Frank DelleDonne reinterprets Old World traditions in this Short Hills Mediterranean Revival





INTERIOR DESIGN **DELLE DONNE INTERIORS**
TEXT **SALLIE BRADY**
PRODUCED BY **BETSY MARX**
PHOTOGRAPHY **PETER MARGONELLI**

FRESH **color**

A reproduction Ushack rug inspired the living-room palette, picked up in a custom sofa covered in laremont fabric and wood-backed club chairs, upholstered in Cowtan & Tout wool. Hand-painted TylerGraphic fabric refines the oversize oval ottoman. Custom polished-nickel chandeliers are suspended from the beamed ceiling.



"I'M JUST THE CHEF HERE," SAYS FRANK DELLEDONNE, THE SUMMIT-BASED designer more likely to be wielding a tape measure than a Henckels knife. "I took her taste for traditional and his taste for contemporary and just mixed up all the ingredients." The result, for Short Hills clients with two children, is an 8,000-square-foot Mediterranean Revival worthy of a few Michelin stars for taste and a Julia Child-like respect for classical tradition.

DelleDonne, whose projects always assess the architecture, used the structure's color cues for upholstery and Claremont silk curtains. "The client

COLOR
confident

This page: With a chocolate leather herringbone floor, white-oak paneling, a silverleaf ceiling, and a bold Manuel Canovas red floral on a wingback, the library defies stuffy. Inset: The room's custom red felt pool table. Opposite: A corner cabinet; ceiling molding; deep wainscoting; and bold orange walls redefine the dining room.



is from California. She was terrified of window treatments, so there was no way there was going to be any tassel trim in this house," says DelleDonne. Walls in the living room were covered in a fine, oatmeal-colored Donghia hemp, while the home's entry hall and staircase were updated with pigmented Venetian plaster.

The library, the domain of the contemporary-leaning husband, needed a flavor all its own. Here, DelleDonne went for an appetizing palette of toasty white oak walls; chocolatey leather floors; and cherry garnishes of an antique leather stool, Manuel Canovas fabric on a traditional wingback, and a bespoke pool table—creating a sanctuary that serves as the icing on the cake. ~ *See Resources.*



Main image: A Norwegian wool staircase runner and curved settee were custom fit. Left: Attention to detail spices up a bath.



GREAT
bones

An earlier addition added a groin-vault gallery that runs the length of the living room and looks out to the pool. The designer used a simple canvas-bound sisal in a conscious effort not to compete with the living room's custom rug. Polished-nickel chandeliers illuminate the space, while 12-inch base molding with carved detailing provides an elegant anchor.



FREY on the cutting edge

At home in Nolita, Pierre Frey creates a seamless mix of Uptown luxe and Downtown chic

INTERIOR DESIGN PIERRE FREY WITH RITA KONIG
TEXT MARJORIE E. GAGE
PHOTOGRAPHY PAUL COSTELLO





Opposite page: Fabric samples stretched out on canvases hang in Pierre Frey's Mott Street loft as art and inspiration; he swaps them out every three months. **Right:** Frey rides his bike around Downtown, but never Uptown. "It's too dangerous!" he says. **Below:** A vintage French chair was made new with shiny black paint and Pierre Frey fabric.



"I LOOKED AT THOUSANDS OF APARTMENTS WHEN I MOVED TO NEW YORK three years ago," says Pierre Frey, "but none had the right mix of industrial roughness and traditional chic that I found in this Mott Street loft."

Frey—of the renowned French luxury design house that bears his family name—found the best of both worlds in this 900-square-foot space on the edge of Nolita, in the shadow of Old St. Patrick's Cathedral, the 19th-century landmark on the corner of Mott and Prince.

"I love the creative energy of this neighborhood," he says. "Its architecture reflects the spirit of Old New York, but it gets its personality from the people who live here now—young and old, inventive and business-minded, connected and current." The description suits Frey, too. A member of the third generation to participate in the family business his grandfather began in France in the 1930s, Frey's New York apartment serves not only as "home" for more than half the year, but also as an incubator of ideas for Pierre Frey, the company.

CONTINUED



"I think of this space as a salon. I entertain here all the time, hosting events and having clients to dinner as well as relaxing with friends," Frey explains. "It is a comfortable place, with a wood-burning fireplace, but rough around the edges—and that is what I like."

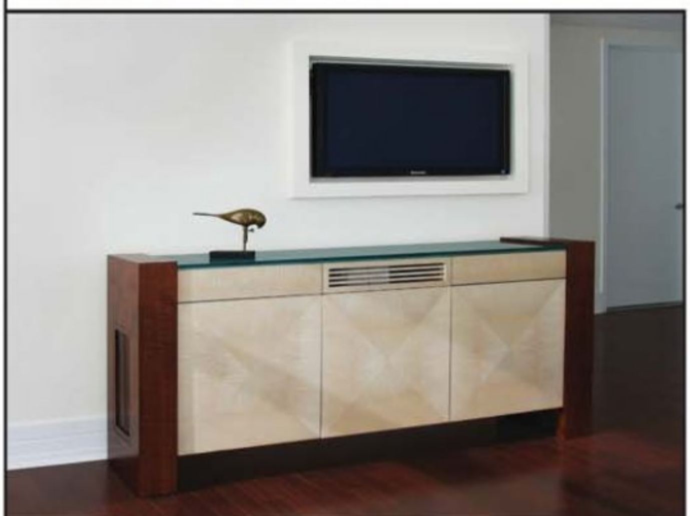
Working with New York decorator Rita Konig, Frey gutted the apartment to expose its textural brick walls, lofty ceilings, and massive square beams, then filled it with a mix of luxurious Pierre Frey fabrics and upholstered furniture, flea-market finds, and personal mementos. A pair of sofas—one vintage 1950s and one, brand new, from Pierre Frey's own upholstery line—anchor a floating arrangement of flea-market chairs and framed fabric samples. A 25-drawer storage unit, fitted with metal trays now used to hold everything from clothing to fabric samples, was purchased from the apartment's previous owners. "The excitement of design is in the mix of the old and the new," says Frey. "For the best ideas, we must always look back as well as forward." That is what keeps Frey—the man and the company—on the cutting edge. ~ *See Resources.*

Left: Frey's signature fedoras hang from one of the loft's massive beams. Below, left: The 25-drawer storage unit is both stylish and practical. "I don't have closets, so I keep all my stuff in it," says Frey. Below, right: A three-panel screen in Braquenié damask conceals the loft's kitchen.






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TEXT BY CARMELA CIURARU

neighborhood downtown jersey city





Out & About Clockwise from top: Liberty Walk, a two-mile promenade in Liberty State Park, captures views of Manhattan and the Jersey City waterfront. The Iron Monkey, on Greene Street. The Hudson, seen from Liberty Walk.



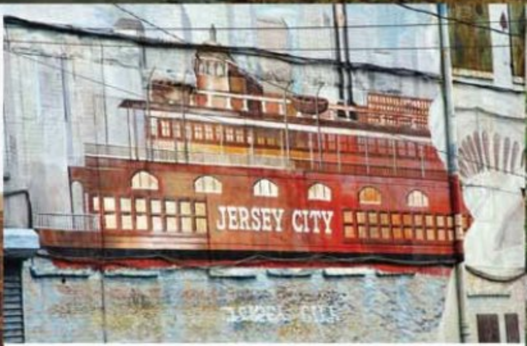
SOMETIMES CALLED NEW YORK CITY'S "SIXTH BOROUGH," JERSEY CITY has in recent years undergone a renaissance. "There are shops and apartments where there once were just chain-link fences," says Ian MacAllen, who writes the blog NewYorksSixth.com, of the Grove Street area in the heart of Downtown. "The city is beginning to construct a cohesive urban fabric."

In addition to stunning Manhattan skyline views and more than 1,500 acres of parks, New Jersey's second-largest city boasts a waterfront financial district, Exchange Place (informally known as Wall Street West), bustling farmers' markets, outdoor cafes, trendy bars, elegant


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Snapshots Clockwise, from top: Van Vorst Park in Downtown Jersey City. City Hall, a granite and marble landmark completed in 1896, stands on Grove Street. The Katyn Memorial at Exchange Place, often referred to as Wall Street West. A multiple-block mural on Christopher Columbus Drive. The new Liberty Harbor condos.

19th-century brownstones, and luxury residential buildings that rival any of Manhattan's—at considerably better value. On the market recently, for example, was a 7,700-square-foot "SoHo-like" loft, in the historic Wells Fargo building near Hamilton Park, priced at $1,295,000.

Although artists continue to flock to Jersey City for affordable apartments and studio spaces, many have been displaced by escalating real estate values. Still, the Jersey City arts scene remains strong, evident in organizations such as Art House Productions, which provides venues for actors, poets, writers, and artists; indie theater groups; the world-class Jersey City Museum; and hip galleries in historic Downtown, west of the waterfront, including Curious Matter and Lex Leonard Gallery.

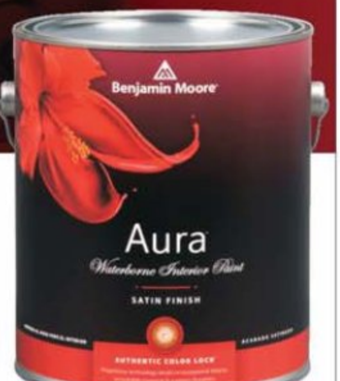
Photo artist Juliana Beasley, a resident for nine years, fondly calls her adopted hometown "a Mayberry next to New York City." She lives near Van Vorst Park, which hosts outdoor movies in the summertime, Shakespeare in the Park, and has lush, lovely gardens.

MacAllen, too, loves the area's friendly, small-town vibe: "Even something as mundane as going out for a quart of milk can lead to an hour-long conversation," he says, "just because you bump into someone you haven't seen in a while." ~ *See Resources.*




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Get this → Buying this apartment means moving into what is possibly the last Rosario Candela building in the city to be converted to condominiums. Candela—the 20th-century architect known for the Stanhope Hotel and grand residential buildings on Manhattan's Riverside Drive, Park Avenue, Fifth Avenue, and elsewhere—designed this residence in 1929. The interior conversion is worthy of its pedigree, thanks to the innovative architecture and design firm Cetra/Ruddy. With just three residences on each floor, privacy is at a premium. This 11th-floor home has a private landing and a gallery entrance, leading to a 650-square-foot living room with a limestone wood-burning fireplace and views over prime Madison Avenue. There's a maid's room, a library, and a master bedroom with a wood-burning fireplace. The en suite master bath has heated floors and towel racks, marble floors, faucets by Lefroy Brooks, and a spa-like tub. The kitchen is done right in every detail, right down to the Côte d'Or limestone floor.

Broker →
Iva Spitzer, Corcoran Sunshine Marketing Group, 212.734.4066

NOLITA
11 Spring Street

Three-bedroom, 3.5-bath, approx. 4,637-square-foot penthouse

LISTED AT **$14,000,000**

Get this → For years, the late-19th-century brick house known as The Candle Building (originally a carriage house and stable) stood vacant, its exterior serving as a canvas for street art (aka graffiti). Under the architectural guidance of Edward Asfour (who designed the Hudson Valley's first-class restaurant Blue Hill at Stone Barns, a former dairy barn on the Rockefeller estate), the 12,000-square-foot building has reemerged as three unique residences. Everything inside the structure is new, yet the façade maintains its beautiful period ironwork and masonry. This sunlit triplex penthouse boasts a Bulthaup kitchen, wraparound terrace, direct elevator access to each floor, and its own two-car garage.



Broker →
Leonard Steinberg, 212.727.6164; Herve Senequier, 212.727.6162; Prudential Douglas Elliman Real Estate

CONTINUED











CHELSEA

177 Ninth Avenue, PH A

Four-bedroom, 5-bath,
approx. 3,452-square-foot condo

LISTED AT **$10,750,000**

Get this → Adjoining the General Theological Seminary, Chelsea Enclave's luxurious new residences blend harmoniously with the landmark's circa 1817 Gothic Revival buildings. Designed by the award-winning firm Polshek Partnership Architects, whose projects include Bill Clinton's Presidential Center and the Brooklyn Museum redesign, this two-story penthouse has gracious proportions, wraparound floor-to-ceiling windows, and such details as fumed-oak floors, handmade California tiles; and an Alan Wanzenberg–designed kitchen. In addition to two terraces, the apartment offers access to The Close, a private lawn and garden with century-old elm, oak, and sycamore trees.

Broker →
Corcoran Sunshine Marketing Group; 212.647.0077

PROSPECT HEIGHTS, BROOKLYN

One Grand Army Plaza #3F

Four-bedroom, 3-bath,
approx. 3,199-square-foot condo

LISTED AT **$3,100,000**

Get this → Residents of Richard Meier's 15-story tower, completed in 2008, have access to attended parking, private storage, a rooftop terrace, a package-delivery service, a concierge, and a 24-hour manager, doorman, and porter. Meier's signature glass and aluminum curtain wall system (and Low-E laminated glass) provides ample solar and acoustic insulation. The lobby includes lounging and entertaining spaces as well as a children's playroom. The granite terrace of this west-facing, third-floor apartment overlooks Grand Army Plaza. The open kitchen merges into the living and dining area, making it ideal for entertaining. Each bathroom is fitted with Dornbracht fixtures, Duravit toilets, heated stone floors, Zuma Collection tubs, and sinks designed by Meier himself. There's also a laundry room and pantry, a master suite with a 120-square-foot walk-in closet, and state-of-the-art home technology and security network.





Broker →
Cheryl Nielsen-Saaf, The Corcoran Group, 718.923.8027; onsite Sales and Design Center, 718.230.7905



SOUTHAMPTON, LONG ISLAND

199 Hill Street

Five-bedroom, 5-bath,
approx. 3,500-square-foot home

LISTED AT **$5,495,000**

Get this → This cottage is part of the original James Lawrence Breese estate, known as The Orchard. In 1898, architect Stanford White began designing a 32-room house for his friend, and in 1905, he built this single-story home on the property, too. Today it sits on just over an acre—beautifully landscaped, with a Gunite pool and a two-car garage. The house was renovated recently and has a full basement, central air conditioning, built-in bookcases, custom lighting, and a sun-flooded, all-white kitchen. The living room features a large stone fireplace and oil-painting ceiling murals. Another fireplace warms the serene master bedroom suite. A property with this kind of pedigree, in the heart of Southampton Village, does not come on the market often.

Broker →
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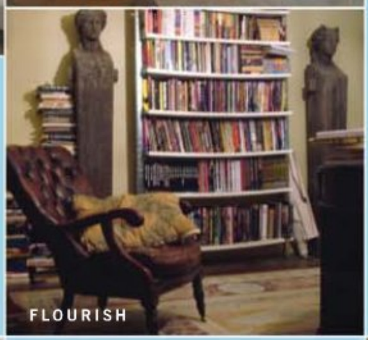
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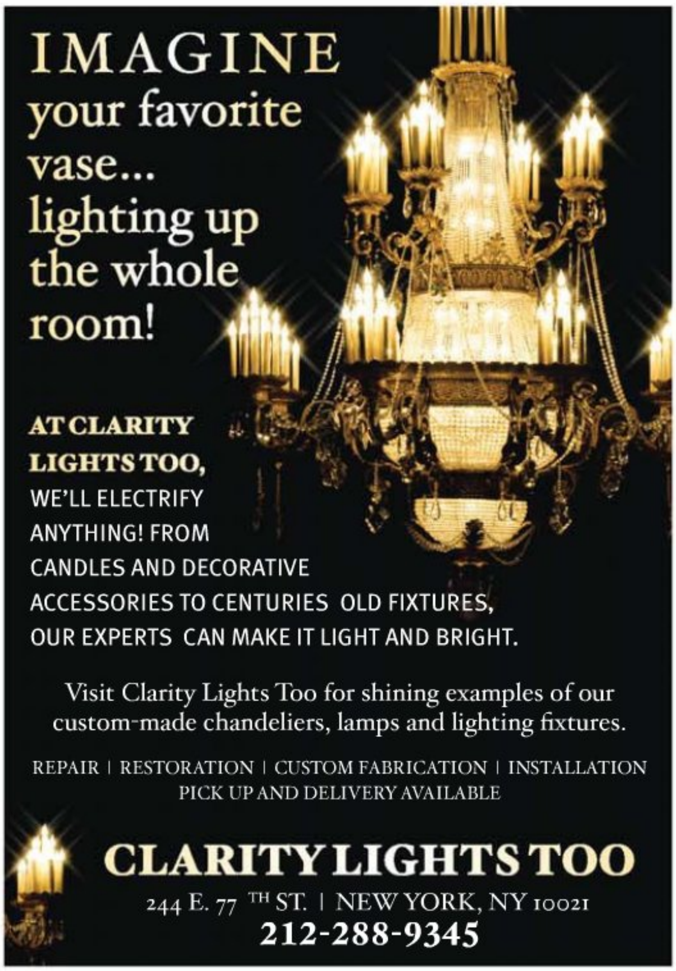
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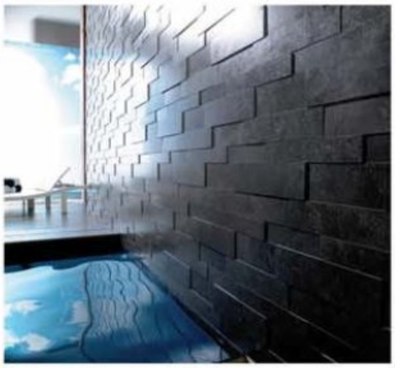
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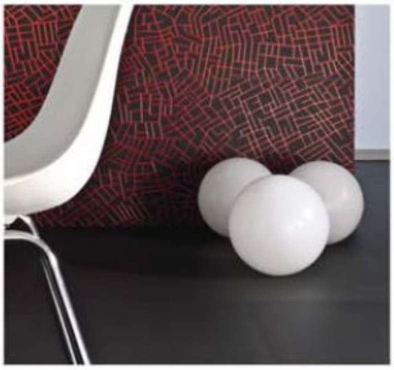
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MATERIALS *(Page 50):*
ABC Carpet & Home, 888 Broadway, 6th Fl., NYC 10003; 212.473.3000; abchome.com.

FOCUS *(Page 54):*
Inmod, inmod.com. **MoMA Design Store**, 44 W. 53rd St., NYC 10019; 212.767.1050; momastore.org. **Scandinavian Grace**, scandinaviangrace.com. **The Conran Shop**, 407 E. 59th St., NYC 10022; 866.755.9079; conranusa.com.

ICON *(Page 58):*
John Saladino of Saladino Group & Saladino Furniture, 200 Lexington Ave., Suite 1600, NYC 10016; 212.684.6805; 212.684.3720; saladinostyle.com.

CLIQUE *(Page 62):*
The Mark Hotel, a 1927 landmark with interiors and furnishings designed by French designer **Jacques Grange,** features the work of artists and artisans including Eric Schmitt, Vladimir Kagan, Ron Arad, and others. For information, contact: **Galerie Mark Sales & Design Boutique,** 992 Madison Ave., NYC 10021; 212.772.1600; themarkhotel.com. ***Jacques Grange: Interiors* by Pierre Passebon** is available at rizzoliusa.com. **Robert A.M. Stern Architects LLP**, 460 W. 34th St., NYC 10001; 212.967.5100; ramsa.com. Robert A.M. Stern Design's cast stone urns and garden ornaments for Haddonstone are available through the following four companies: **Anastasio Mason Supply**, 1633 E. Jericho Turnpike, Huntington, NY 11743; 631.499.1777; anastasioinc.com. **Elise Landscapes & Nursery**, 530 Old Stamford Road, New Canaan, CT 06840; 203.966.3798; elisenursery.com. **The Farm at Green Village**, 403 Green Village Road, Green Village, NJ 07935; thefarmatgreenvillage.com. **Wiesner Bros. Nursery**, 2402 Victory Blvd., Staten Island, NY 10314; 718.761.5141; wiesnerbros.com. The **Kips Bay Fall House Tours**, sponsored by **New York Spaces** (nyspacesmagazine.com) and the **Architects & Designers Building** (adbuilding.com), will take place on Tuesday, October 20, 2009 from 10 a.m. to 4 p.m. Tickets are $150, with all proceeds benefiting the **Kips Bay Boys & Girls Club**, currently serving 14,000 children with award-winning afterschool and enrichment programs.

Please call 718.893.8600 x245 to reserve your space on the tour. Other inquiries: Kips Bay Boys & Girls Club; 212.755.5733; kipsbay.org.

FULL EXPOSURE *(Pages 86–93):*
Bernt Heiberg and William Cummings of Heiberg Cummings Design, 420 W. 25th St., #1C, NYC 10001; hcd3.com. Art advisor **Turid Meeker of Turid Meeker Contemporary Art**, 60 Grand St., NYC 10013; (by appointment) 212.966.6309; turid@turidmeeker.com; turidmeeker.com. *(pages 86–87)* **Robert Mapplethorpe** photography © The Robert Mapplethorpe Foundation/Courtesy **Sean Kelly Gallery**, 528 W. 29th St., NYC 10001; 212.239.1181; skny.com. **Christian Liaigre and Jeup Furniture at Holly Hunt**, 150 E. 58th St., NYC 10155; 212.891.2500; christian-liaigre.fr; jeupfurniture.com; hollyhunt.com. **Holly Hunt**, 150 E. 58th St., NYC 10155; 212.891.2500; hollyhunt.com. Vases are from **King's Road**, 42 Wooster St., NYC 10013; 212.941.5012; kingsroadhome.com. *(pages 88–89)* **Ross Bleckner** painting courtesy of **Mary Boone Gallery**, 754 Fifth Ave., NYC 10151; 212.752.2929; maryboonegallery.com. Three "Caneva" vases are from **Armani/Casa**, 97 Greene St., NYC 10012; 212.334.1271; armanicasa.com. *(pages 90–91)* **Turid Meeker of Turid Meeker Contemporary Art**, 60 Grand St., NYC 10013; (by appointment) 212.966.6309; turid@turidmeeker.com; turidmeeker.com. Photography by **Herb Ritts** © Herb Ritts Foundation/Courtesy **Staley-Wise Gallery**, 560 Broadway, NYC 10012; 212.966.6223; staleywise.com. **Robert Mapplethorpe** photography © The Robert Mapplethorpe Foundation/Courtesy **Sean Kelly Gallery**, 528 W. 29th St., NYC 10001; 212.239.1181; skny.com. Bruce Weber photography © Bruce Weber/Courtesy **Staley-Wise Gallery**, 560 Broadway, NYC 10012; 212.966.6223; staleywise.com. **Peter Lindbergh** photography © Peter Lindbergh, Berlin. Photography by **Horst** © Horst/Courtesy **Staley-Wise Gallery**, 560 Broadway, NYC 10012; 212.966.6223; staleywise.com. The "Geisha" plates, platter and bowl are from **Armani/Casa**, 97 Greene St., NYC 10012; 212.334.1271; armanicasa.com. Middle, right photo: The two boxes on the table are from **King's Road**, 42 Wooster St., NYC 10013; 212.941.5012; kingsroadhome.com. *(pages 92–93)* **Horst** © Horst/Courtesy **Staley-Wise Gallery**, 560 Broadway, NYC 10012; 212.966.6223; staleywise.com. **Robert Mapplethorpe** photography © The Robert Mapplethorpe Foundation/Courtesy **Sean Kelly Gallery**, 528 W. 29th St., NYC 10001; 212.239.1181; skny.com. **Armani/Casa**, 97 Greene St., NYC 10012; 212.334.1271; armanicasa.com. **Turid Meeker of Turid Meeker Contemporary Art**, 60 Grand St., NYC 10013; (by appointment) 212.966.6309; turid@turidmeeker.com; turidmeeker.com.

IN BALANCE *(Pages 94–99):*
David Easton Inc., 5 Union Square West, 3rd Fl., NYC 10003; 212.334.3820; davideastoninc.com. *(pages 94–95)* Art drawings are by **David Smith on artnet**, artnet.com.



RESOURCES

Sculpture is Head #3 by **Willem de Kooning on artnet**, artnet.com. *(pages 96–97)* All five art pieces on the wall are by South African artist, **William Kentridge at the Marian Goodman Gallery**, 24 W. 57th St., NYC 10019; 212.977.7160; williamkentridge.net. Coffee table was designed by **David Easton Inc.**, 5 Union Square West, 3rd Fl., NYC 10003; 212.334.3820; davideastoninc.com. Art is "Cecilia," by **David Hockney on artnet**, artnet.com. *(page 94–99)* Art is by **Hugo Guinness**, johnderian.com.

KAGAN CURVES *(Pages 100–101):*
Ralph Pucci International, 44 W. 18th St., Penthouse (12th Fl.) and Galley Nine (9th Fl.), NYC 10011; 212.633.0452; ralphpucci.net. **Ralph Pucci International** is the exclusive dealer of **Vladimir Kagan's** "Lost Masterpieces," a new collection reintroducing nine pieces of the designer's mid-century masterpieces, including, the Venetian Sofa, Lotus Chair, Swivel Chair, Wing Desk, Contour Chaise, Bar Cart, and Unicorn End Table. The Pucci Gallery, in conjunction with the launch of the collection, is also offering an original **Ruben Toledo** mural, which incorporates pieces from the collection. For information on the collection, and the mural, contact **Ralph Pucci International**, 44 West 18th Street, New York, NY 10011; 212.633.0452; ralphpucci.net

SPACE IN TIME *(Pages 102–109):*
John Saladino of Saladino Group & Saladino Furniture, 200 Lexington Ave., Suite 1600, NYC 10016; 212.684.6805; 212.684.3720; saladinostyle.com. All modern furniture is from **Saladino Furniture Inc.**, and all the custom pieces are by **Saladino Group**.

TAKING THE PLUNGE *(Pages 110–115):*
William Diamond and Anthony Baratta of Diamond Baratta Design, 270 Lafayette St., NYC 10012; 212.966.8892; diamondbarattadesign.com. ***All-American: The Exuberant Style of William Diamond and Anthony Baratta* with photographs by Michel Arnaud**, was published by Pointed Leaf Press, September 2009, and is available through pointedleafpress.com. *(pages 110–111)* **Lee Jofa**, 979 Third Ave., Suite 234, NYC 10022; 212.688.0444; leejofa.com. **Stark Carpet**, 979 Third Ave., Suite 1102, NYC 10022; 212.752.9000; starkcarpet.com. **Lindsey Adelman Studio**, Studio e3bwest, The Old American Can Factory, 232 Third St., Brooklyn, NY 11215; 718.954.6572; lindseyadelman.com. **Lindsey Adelman at Matter**, 405 Broome St., NYC 10013; 212.343.2600; lindseyadelman.com. **Ray Charles White**, raycharleswhite@hotmail.com; raycharleswhite.com. *(pages 112–113)* **Lee Jofa**, 979 Third Ave., Suite 234, NYC 10022; 212.688.0444; leejofa.com. **Simply Elegant**, 191 Newel St., Brooklyn, NY 11222; 917.251.9845. **CaesarStone at Pedini of Manhattan**, 150 E. 58th St., NYC 10155; 212.810.4095; caesarstoneus.com. **Design Within Reach**, 142 Wooster St., NYC 10012; 212.471.0280; dwr.com.

Diamond Baratta Design, 270 Lafayette St., NYC 10012; 212.966.8892; diamondbarattadesign.com. *(pages 114–115)* The designers' art consultant: **Spencer Tomkins Fine Art, Inc.**, 136 Waverly Place, NYC 10014; 212.366.1122; spencer@spencertomkins.com. The black and white ceramics were by **Ettore Sottsass**, designmuseum.org. Iconic poolside photographs and hydro-themed paintings were by **Slim Aarons on artnet**, artnet.com. **Lee Jofa**, 979 Third Ave., Suite 234, NYC 10022; 212.688.0444; leejofa.com. **Stark Carpet**, 979 Third Ave., Suite 1102, NYC 10022; 212.752.9000; starkcarpet.com. **Ralph Pucci International**, 44 W. 18th St., Penthouse (12th Fl.) and Galley Nine (9th Fl.), NYC 10011; 212.633.0452; ralphpucci.net. **Therien & CO.**, therien.com. **Slim Aarons on artnet**, artnet.com. **ABC Carpet & Home**, 888 Broadway, NYC 10003; 212.473.3000; abchome.com. **Weil Studio**, weilstudio.com.

MANOR MODERN *(Pages 116–121):*
Frank DelleDonne Interiors, Inc., 12 Arden Pl., Summit, NJ 07901; 908.598.1670; frank@fddinteriors.com. *(pages 116–117)* **Claremont**, 1059 Third Ave., 2nd Fl., NYC 10021; 212.486.1252; claremontfurnishing.com. **TylerGraphic at John Rosselli & Associates**, 979 Third Ave., Suite 1800, NYC 10022; 212.593.2060; tylergraphic.com. **Cowtan & Tout**, 979 Third Ave., Suite 1022, NYC 10022; 212.753.4488; cowtan.com. *(pages 118–119)* **Manuel Canovas**, manuelcanovas.com. *(pages 120–121)* **Claremont**, 1059 Third Ave., 2nd Fl., NYC 10021; 212.486.1252; claremontfurnishing.com. **Donghia**, 979 Third Ave., Suite 613, NYC 10022; 212.935.3713; donghia.com. **Manuel Canovas**, manuelcanovas.com.

FREY ON THE CUTTING EDGE *(Pages 122–124):*
Pierre Frey, 979 Third Ave., Suite 1611, NYC 10022; 212.421.0534; pierrefrey.com. *(page 122)* Fabrics on the wall are all from **Fadini Borghi at Pierre Frey**, 979 Third Ave., Suite 1611, NYC 10022; 212.421.0534; pierrefrey.com. Non-patterned fabrics, From Top to bottom, Mantova silk velvet in Anice, Indaco and Granata. The wide stripe is Rigato Mantova in the color Assenzio Anice. The multi-color stripe is Gonzago in color Autonno. Sofa is Sandrine by **Pierre Frey** upholstered in Kiwi fabric, in the color Noir. Lamp is Clovis by **Pierre Frey**, 979 Third Ave., Suite 1611, NYC 10022; 212.421.0534; pierrefrey.com. *(page 123)* The chair fabric is Cache Cache by **Boussac at Pierre Frey**, 979 Third Ave., Suite 1611, NYC 10022; 212.421.0534; pierrefrey.com. Walter pillow is from the Pierre Frey Accessory collection at **Pierre Frey**, 979 Third Ave., Suite 1611, NYC 10022; 212.421.0534; pierrefrey.com. *(page 124)* Gina Lamp and Rayure Belleville fabric in Rouge/Brun used on the curtains are from **Pierre Frey**, 979 Third Ave., Suite 1611, NYC 10022; 212.421.0534; pierrefrey.com. On the screen behind the door is Sancerre in Nacre by **Braquenie at Pierre Frey**, 979 Third Ave., Suite 1611, NYC 10022; 212.421.0534; pierrefrey.com. Boussac, Braquenie, Fadini



RESOURCES

Borghi and Pierre Frey brands are all part of **Pierre Frey**, 979 Third Ave., Suite 1611, NYC 10022; 212.421.0534; pierrefrey.com.

NEIGHBORHOOD *(Pages 134–136):* **Art House Productions**, arthouseproductions.com. **Photo artist Juliana Beasley**, 917.698.2574; julianabeasley.com; lushlifephotography.com. **Liberty State Park**, libertystatepark.org. **Iron Monkey**, 99 Greene St., Jersey City, NJ 07302; 201.435.5756; ironmonkey.com. **Liberty Harbor**, 333 Grand St., Jersey City, NJ 07302; 201.639.0333; libertyharbor.com. **City Hall**, 280 Grove St., Jersey City, NJ 07302. **Jersey City Museum**, 350 Montgomery St., Jersey City, NJ 07302; 201.413.0303; jerseycitymuseum.org. **Ian MacAllen of NewYorksSixth.com**. **Curious Matter**, curiousmatter.blogspot.com. **Lex Leonard Gallery**, 143 Christopher Columbus Drive, 2nd Fl., Jersey City, NJ 07302; 201.312.2522; lexleonardgallery.com.

MY FAVORITE SPACE *(Page 168):* **CEO and Creative Director, Paulette Cole of ABC Carpet & Home**, 888 Broadway, NYC 10003; 212.473.3000; abchome.com. Events that take place in ABC Home's community space are open to the public by invitation only. Hairstylist and Makeup Artist **Maysoon Faraj**, 646.267.4316; maysoon.faraj@me.com; maysoonfaraj.com.

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MY FAVORITE SPACE

"Part of the philosophy behind ABC Home is that everything stems from the places we gather. That's why it's essential to create living spaces that encourage comfort, conversation, and creativity. Our community space at ABC Home is a place for staff to incubate new concepts, for artists and thinkers to share new ideas with the public—and for yoga every morning at 8:30. We've furnished the room with low seating so it feels more like a lounge than a conference room. It's a place where we can feel relaxed and open to sharing our thoughts and to listening to the viewpoints of guests who are visionary. Instead of confronting one another across a boardroom table, we connect in a way that feels natural to us. It's a positive space where we cultivate the seeds of peaceful coexistance, and it feels good to be here."

—Paulette Cole, CEO and Creative Director, ABC Home

~ See Resources.

PHOTOGRAPHY: CHRIS VILLANO. HAIRSTYLIST AND MAKEUP ARTIST: MAYSOON FARAJ.